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# ENG 4950-001: Literary History, Diversity, and the Cultural History of Authorship

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English 4950 | Spring 2015

# Literary History, Diversity, and the Cultural History of Authorship

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Office hours:  
M 2-3, 4-4:30  
WRF 11-12:30

We will study the literary history of England and the U.S. with special attention to authorship and what it has meant over the centuries. In particular, we will ask what authorship has meant for writers of color, for women writers, for gay, lesbian and transgender writers, and for writers from the lowest economic strata. Personal and creative responses to course material will be combined with more standard academic approaches. Research projects will involve comparison of the experience of an "outsider" writer with that of a canonical writer.

If you are planning to take the GRE Literature in English Subject Exam, please feel free to meet with me to discuss preparation strategies.

## Learning Objectives

- Plan, research, draft, and revise a substantial, rigorous research project based on your individual research interests
- Develop and articulate a nuanced understanding of the cultural history of authorship in Anglo-American literary history
- Reflect upon and respond to your education in literary history over the course of the English major
- Practice and enhance your skills in writing clearly, analytically, expressively
- Practice and enhance your speaking skills

## Textbooks from TRS

Shakespeare, *The Tempest*  
Whitman, *Leaves of Grass*, 1855 version  
Whitman, *Leaves of Grass*, 1892 version  
Wideman, *Philadelphia Fire*  
Woolf, *A Room of One's Own*

## Additional Readings in D2L

Many of our readings will be shared in D2L. If you are comfortable reading on screen and wish to bring a laptop or tablet to class, feel free. If you prefer to read on paper and printing out readings will be a difficulty for you, please let me know and I'll make sure you are provided with printouts.

\* Feel free to phone or text me between 9 a.m. and 9 p.m. Please only use email in emergencies when phoning or face-to-face isn't practical.

## **Projects and Grade Distribution**

20%	Participation/Contribution (includes reading, misc. homework, in-class contributions of various kinds, and collaborative or ungraded quizzes)
20%	Personal Bibliography Essay (several exercises and two graded drafts)
50%	Outsider/Insider Research Project (multi-part)
25 pts	Proposal
50 pts	Preliminary bibliography
50 pts	Synthesis of relevant authorship materials
50 pts	Annotated bib
25 pts	Exploratory essay
50 pts	First draft
75 pts	Second draft
150 pts	Final version
25 pts	Presentation (dates individually arranged)
10%	Final Exam

**Students with disabilities**—If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

**The Student Success Center**—Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (<http://www.eiu.edu/~success>) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

**Academic Integrity**—Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

**The English Department Statement on Plagiarism**—Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.

**The Electronic Writing Portfolio**—The final versions of either your research project or your personal bibliography essay would be highly suitable for submission to the EWP. Submissions must be made by the last day of finals week at the end of the semester. *Earlier deadlines apply for graduating seniors.*

## Schedule of Units and Assignments

**PB = personal bibliography**

**RE = research essay**

M Jan 12      *Introductions*

### ***Very Brief Overview of Literary History***

W Jan 14      PB Exercise #1 due; in class, begin work on timeline

F Jan 16

M Jan 19      *MLK Birthday – no class*

W Jan 21      PB Exercise #2 due.

F Jan 23      PB Exercise #3 due.

### ***Historical and Theoretical Readings on Authorship***

M Jan 26      PB First draft of essay due. In class: Introduction to cultural history of authorship; overview of Barthes, “The Death of the Author” (1967) and Foucault, “What Is An Author?” (1969)

W Jan 28      Selections from Philip Sidney, *A Defense of Poesy* (1579) and paratexts from Shakespeare’s First Folio (1623)

F Jan 30      Virginia Woolf, “A Room of One’s Own” (1929) and Margaret J.M. Ezell, “Patterns of Inquiry” and “A Tradition of Our Own” from *Writing Women’s Literary History* (1993)

M Feb 2      George Hutchison, “Representing African American Literature; or, Tradition Against the Individual Talent” from *Publishing Blackness* (2013) and Dickson Bruce, “Background to an African American Literature” from *The Origins of African American Literature* (2001)

W Feb 4      Selections from Ong, *Orality and Literacy* (1982) and Caedmon’s “Hymn” (657-680) with introduction by Bede (ca. 731)

F Feb 6      RE proposal due. Martha Woodmansee, – Introduction (with Peter Jaszi) and “On the Author Effect: Recovering Collectivity” from *The Construction of Authorship: Textual Appropriation in Law and Literature* (1994).

M Feb 9      Pierre Bourdieu, excerpts from *The Field of Cultural Production* (1993)

W Feb 11      RE preliminary bibliography due. In class: Continue discussion of Bourdieu; review.

F Feb 13      *Lincoln’s Birthday – no class*

M Feb 16	<u>PB Final version of essay due. No class—individual conferences.</u>
W Feb 18	Outside of class: Work on annotated bibliography and synthesis of authorship materials. In class: Additional readings on authorship will be brought to class, to be selected based on your research topics.
F Feb 20	Continue authorship readings in class selected to suit research topics; continue out-of-class work on annotated bib and authorship synthesis
M Feb 23	
W Feb 25	
F Feb 27	<i>No class</i>
M Mar 2	
W Mar 4	
F Mar 6	<i>No class</i>
M Mar 9	
W Mar 11	
F Mar 13	<u>RE synthesis of authorship materials due</u>
Mar 16-20	<i>Spring Break</i>
	<b><i>Case Study: Shakespeare and Wideman</i></b>
M Mar 23	<u>RE annotated bibliography due</u>
W Mar 25	<i>The Tempest, Act I</i>
F Mar 27	<i>The Tempest, Act II</i>
M Mar 30	<u>RE exploratory essay due; <i>The Tempest</i>, Act III</u>
W Apr 1	<i>The Tempest</i> , Acts IV and V
F Apr 3	Conferences
M Apr 6	<u>RE first complete draft due</u>
W Apr 8	
F Apr 10	<b><u>**English Studies Day**</u></b>
M Apr 13	<i>Philadelphia Fire</i>
W Apr 15	<i>Philadelphia Fire</i>
F Apr 17	<i>Philadelphia Fire</i>
M Apr 20	<u>RE second complete draft due</u>
W Apr 22	
F Apr 24	
M Apr 27	
W Apr 29	
F May 1	<u>RE final version due</u>
W May 6	12:30 Final Exam